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New York. National Academy of Design.

Catalogue of statues, busts ...

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ANTIQUE SCHOOL

OF THE

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BUSTS.

1. Marcus Aurelius.
2. Silenus.
3. Grecian Cupid.
4. Vespasian.
5. Niobe.
6. Nero.
7. Niobe.
8. ———
9. Vitellius.
10. ———
11. ———
12. A. Severus.
13. ———
14. Nero.
15. ———
16. Caligula.
17. Commodus.
18. Nero.
19. ———
20. Alexander de Medici.
21. ———
22. Socrates.
23. Alexander Hamilton.
24. Americus Vespucius.
25. Roma.
26. Son of Niobe.
27. Michael Angelo.
28. Empress of Russia.
29. Son of Niobe.
30. Daughter of Niobe.
31. Augustus.
32. Apollo Belvidere.
33. Augustus.
34. ———
35. Nero.
36. Laocoon.
37. Roma.
38. Isis.
39. ———
40. Julius Cæsar.
41. ———
42. Trajan.
43. ———
44. ———
45. Young Augustus.
46. Minerva.
47. Roma.
48. Alcibiades.
49. Euripides.
50. Homer.
51. Hippocrates.
52. Demosthenes.
53. Hippocrates.
54. ———
55. Columbus.
56. Napoleon.
57. J. Frazee.
58. Col. Trumbull.
59. Gen. Andrew Jackson.
60. Roscoe.
61. Washington, by Houdon
62. General Moultrie.
63. General Pinckney.
64. ———
65. Voltaire.
66. Mrs. Trumbull.
67. General Scott.
68. Joel Barlow.
69. Dr. Holbrook.
70. Lafayette.

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BUSTS.

71. Robert Fulton.
72. Alexander, Emperor of Russia.
73. Paul Jones, by Houdon.
74. do. do.
75. Washington, by do.
76. ———
77. Apollo Belvidere.
78. Agrippa.
79. Paris.
80. Psyche.
81. ———
82. Ariadne.
83. General Moultre.
84. Apollo Belvidere.
85. Collossal head.
86. Diana.
87. Cupid.
88. Ithael Town.
89. Eve, by Baily.
90. Ariadne.
91. Washington Alston, by Clevinger.
92. Sam'l F. B. Morse, by Greenough.
93. Raphael, by Alexander d'Este.
94. ———

SMALL FULL LENGTH STATUES, STUDIES, ETC., ETC.

101. Crucifix, by Benvenuto Cellini.
102. A set of Elementary studies.
103. Ornaments, Scrolls, etc.
104. Bas-Relief—Monumental.
105. Mercury bringing the Infant Bacchus to Ino.
106. Ornamental scroll.
107. Duplicate of 105.
108. Ornamental scroll.
109. Cupid, by Trentenova.
110. Bas-Relief.
111. Cupid and Ganimede.

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SMALL FULL LENGTH STATUES, STUDIES, ETC., ETC.

112. Numa and Egeria.

113. Duplicate of 111.

114. Dying Gladiator; after the original, the size of life, in the Museum of the Capitol, at Rome.

115. Duplicate.

116. Four Bas-Reliefs, representing the Seasons, by Thorwaldsden.

117. Young Apollo, from the larger statue in the Tribune, at Florence.

118. Venus de Medici. (See No. 144.)

119. Laocoon. (See No. 140.)

120. Vandyke.

121. Anatomical horse.

122. Rubens.

123. Moses, small copy from Michael Angelo.

124. Venus. (See No. 175.)

125. Silenus, with the Infant Bacchus. (See No. 149.)

126. Venus.

127. Sets of Studies of Hands, Feet,
128. Ornaments, Brackets, Frag-
129. ments, etc., etc.

130. Farnesian Hercules.

131. Albert Durer.

132. Van Eyck.

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FULL LENGTH STATUES, ETC.

133. THE DANCING FAUN.

The original of this admirable specimen of antique art, is preserved in the Tribune of the Gallery of Florence, and is considered not unworthy of its place, in competition with the Venus de Medici, the Young Apollo, the Wrestlers, and the Listening Slave; all of which, are there brought together. The head and arms were restored by Michael Angelo.

134. CUPID AND PSYCHE.

FROM THE ANTIQUE.

135. CUPID,

BY TRENTENOVA.

Presented to the Academy by the Artist.

136. MERCURY,

BY THORWALSDEN.

Presented to the Academy by the Artist.

137. THE WRESTLERS, OR SONS OF NIOBE.

This beautiful group is commonly known under the former title, which conveys no idea beyond an athletic contest. Winckleman, however, has invested it with a higher interest, in recognizing in it the sons of Niobe. The fable tells us, that, at the moment they perished by the hand of Apollo, the children of Niobe were engaged in contests of the race, and wrestling, among themselves, on the plain. The heads have no indication of professional Wrestlers, or Pancratiastæ, who usually had the inner cartilage of their ears crushed and flattened by the blows of the fist and cestus. Here they are of the most beautiful form. This group was discovered at the same time and place with the statues of Niobe and her children; leaving, as it would appear, but little doubt as to its real character.

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138. THE THREE GRACES,

BY CANOVA.

139. LAOCOON AND HIS SONS.

This famous group was found at Rome, in the ruins of the palace of Titus, in 1505. On its discoverer, Felix de Fredi, a considerable pension was bestowed by Julius II, as recompense, and Leo X farther honored him by an office of distinction. Pliny, who makes mention of the Laocoon, has transmitted to us the names of three sculptors of Rhodes, Agesander, Polydorus and Athenodorus, who, conjointly labored on this work. From inscriptions on various antique statues, it is supposed that Agesander was the father of the two other artists.

Many modern sculptors have attempted the restoration of the principal figure, which wants the right arm. After repeated efforts, Michael Angelo gave it up in despair. Bernini also made the attempt, but had not the courage to undertake the execution of the arm in marble. The present restoration is the work of Gerardon, in terra-cotta.

The profound study of this great work has been esteemed in itself enough to form an artist. Michael Angelo, it is recorded, delighted in its contemplation, and always with renewed admiration. It was, with Raphael, a constant study, and Annibal Caracci was so impressed with its perfection, that he once made a drawing of it from memory, with wonderful precision.

It was carried to Paris during the French conquests, but is once more restored to its position in the Vatican.

140. CASTOR AND POLLUX.

FROM THE ANTIQUE.

141. THE FIGHTING GLADIATOR,

Was discovered in the commencement of the seventeenth century, under the pontificate of Paul V. It has no other modern restoration than an ear, the hand and

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part of the right arm. Its plinth, even, is antique, and on the trunk of a tree that supports the figure is carved the name of Agasias, son of Dositheus, of Ephesus, as its author. The place of its discovery was the site of the ancient Antium, a city on the coast of Latium, the favorite residence of Tiberius and Caligula, the birth place of Nero, who bestowed on it many marks of his favor and where were collected together a large number of master-pieces of Grecian art. The conception of the figure presents nothing of the sublime or heroic, but all that can be desired, in beauty of form and just proportions, of one inured to fatigue and combat. An execution decidedly learned, and well adapted to the subject, a just expression of the muscles and general anatomical development, combine to make this statue of peculiar excellence and value for the purposes of study.

"I remember," says Sir Joshua Reynolds, "when I was at Rome, looking at the Fighting Gladiator, in company with an eminent sculptor, and I expressed my admiration of the skill with which the whole is composed, and the minute attention of the artist to the change of every muscle, in that momentary exertion of strength, he was of opinion, that a work so perfect, required nearly the whole life of man to perform."

142. GERMANICUS, OR ROMAN ORATOR.

It is difficult to determine why this statue has been so generally received as that of Germanicus, for it bears no resemblance to the medals struck in honour of that prince. He died at the age of thirty-four, and this evidently represents an older person. It is rather presumed, from the action of the figure and the tortoise, a reptile consecrated to Mercury, the god of eloquence, that the artist designed to represent some celebrated orator,—or, it may be, as others have imagined, the statue of some one distinguished in commerce. As every one who starts a new opinion is eager

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to find a pretext to sustain it, so the advocates of this character for the statue find in the head and hands the positions and expression of one engaged in calculation,—Mercury was also the patron of commerce. To those who appreciate the high excellence of this work of antiquity the tortoise bears a peculiar interest, for sculptured on his back is an inscription, in Greek characters, informing us that Cleomenes, son of Cleomenes of Athens, is its author. The original is in marble of Paros, and was for a long time at the Villa Montalto, at Rome, until removed in the reign of Louis XIV to Versailles.

143. VENUS DE MEDICI.

Many parts of this celebrated work are modern restorations; among them, the tips of the chin and nose, the whole of the right arm, and the left fore-arm. The learned Winckleman, in speaking of this statue, takes occasion very justly to deride the many detractors from the merits of the antique productions, who, ignorant that the arms have been restored, undertake to criticise the defects which they find in the hands, and eagerly laying hold of these defects, launch forth in bold denunciation of the taste of the ancients.

It is not certainly known where or when the original statue was found, although the general opinion has prevailed, that it was discovered in the ruins of the Villa of Adrian, near Tivoli. For a long time it ornamented the Villa Medeci, at Rome: hence its name, and it was only during the seventeenth century removed to Florence. By order of Napoleon it was carried to Paris and placed in the Louvre, near the Apollo Belvidere, its only rival. At the restoration to Italy of her treasures of art, the Venus was returned to Florence, where, now

"In her small temple of rich workmanship"

the glorious Tribune, she stands surrounded by works of kindred, if not equal genius.

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It is to be regretted, that while so much admiration has been bestowed upon the marble, the hand that formed it should be unknown. The plinth bears the name of Cleomenes, son of Apollodorus, but this inscription is modern, as well as that portion of the plinth itself.

144. FARNESIAN HERCULES.

This colossal work is the production of Glycon, a sculptor of Athens, according to an inscription found on the club. When first discovered at Rome, the legs were wanting. Guglielmo della Porta, a Milanese sculptor, proposed to restore them, and labored with such success that the antique legs being afterwards found, Michael Angelo, after comparing the grace and proportions of the modern legs with those of the antique, is said to have given the former the preference, and to have opposed their restoration.

This work once stood in the court of the Farnese palace, at Rome, whence it derived the designation by which it is generally known. It is now in the Museum at Naples.

145. VENUS,

BY THORWALSDEN.

Presented by the Artist to the Academy.

146, 147. CREUGAS AND DAMOXENUS,

BY CANOVA.

The originals are in the Vatican, at Rome.—The day had been consumed in the contest, and it was agreed between these boxers, that each should receive from the other a blow without flinching. Creugas first struck Damoxenus on the head, and Damoxenus, then, with his fingers unfairly stretched out, thrust Creugas in the side. Such was the hardness of his nails and the violence of the blow, that his hand pierced his antagonist's side, giving instant death, for which he was excluded from the Nemean games.

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148. SILENUS WITH THE INFANT BACCHUS.

This takes its place among the finest works of antiquity. It was found at Rome, among the ruins of the gardens of Salust, one of the favorite residences of the Emperors. It was, when discovered, broken into many fragments, which were collected and carefully restored to their original positions. The celebrated Borghese Vase was excavated in the same place. Parts of the arms and extremities of the right foot of the principal figure, an arm and other parts of the infant, are modern restorations.

149. FLYING MERCURY OF JOHN OF BOLOGNE.

The original bronze is in the Museum at Florence.

150. APOLLO BELVIDERE.

This famous statue was discovered at the close of the fifteenth century, among the ruins of ancient Antium, a town now known as Capo d'Anzo, about twelve leagues from Rome. It came into the possession of Julius II, when a Cardinal, by whom it was placed in the Belvidere of the Vatican. The right fore-arm and left hand were restored by Angelo de Montorsalo, a student of Michael Angelo. The name of the artist to whose hand we are indebted for the original statue is unknown.

The Apollo was carried to Paris by order of Napoleon. During the visit of Canova to the French Metropolis, Napoleon is said to have asked him in an exulting mood, how he liked its present position. "It is no longer the Apollo of the Belvidere," replied the sculptor.

Once more restored to its former position, within its little temple now stands

——"the Lord of the unerring bow,
The God of life, and poesy, and light—
The Sun in human limbs array'd, and brow
All radient, from his triumph in the fight;
The shaft hath just been shot—the arrow bright
With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might,
And majesty, flash their full lightnings by,
Developing in that one glance the Deity.

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When Mr. West, then a youth, first made his appearance at Rome, the Italians were curious to try what effect the Apollo, the Venus and the great works of the Vatican would have upon him, "and thirty of the most magnificent equipages of Christendom, filled with the most erudite characters of Europe," says Galt; "conducted the young Quaker to view the master-pieces of art. It was agreed that the Apollo should be the first submitted to his view. The statue was enclosed in a case, and when the keeper threw open the doors, West unconsciously exclaimed: "My God—a young Mohawk warrior!" The Italians were surprised and mortified with the comparison of their noble ststatue to a wild savage; "I have seen them," he continued, "standing in the very attitude of this Apollo, and pursuing with an intense eye, the arrow which they had just discharged from the bow." The Italians cleared their moody brows and allowed that a better criticism had rarely been pronounced—West was no longer a barbarian."

151. VENUS AND CUPID,

BY GIBSON, OF ROME.

Presented by the Artist to the Academy.

152 to 160. A SERIES OF MODELS FOR STUDIES,

BY DUPRIS.

161. HOLY FAMILY.—BAS-RELIEF.

Left unfinished by Michael Angelo.

162. MILO.

163. HOUDON'S ANATOMICAL FIGURE.

164. VENUS OF THE BATH.

The antique statue is executed in marble of Paros. Although it may have suffered from modern restorations, and as it now exists, may fall short of its original beauty, yet the exquisite grace of action in the figure, and the

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many charms that the ancient author has given to his work, are still sufficiently evident to excite our delight and admiration.

From the action of the arms, it is supposed that the goddess is perfuming her body, on coming from the bath, and it is probable that the right hand held one of those onyx phials, in which the women of antiquity preserved those precious essences and perfumes, that the luxury of their toilet derived from Palestine and Arabia.

165. YOUNG MAN RETURNING THANKS TO THE GODS.

Before the excavations of the ancient city of Herculaneum were actively prosecuted, an accidental discovery brought to light this bronze statue. It was carried to Prussia, and afterwards to Paris, among the master works of art that the conquests of Napoleon brought together, and at the restoration, returned to the Royal Cabinet at Berlin, where it now remains. The cast is the size of the original.

166. THE LISTENING SLAVE,

Was found in the sixteenth century, at Rome, and has been supposed to represent the slave who discovered the conspiracy of the sons of Brutus, or that of Cataline. The original is in the Gallery of Florence.

167. PSYCHE,

BY THEED, OF ROME.

Presented to the Academy by the Artist.

168. CUPID AND PSYCHE.

The original of this celebrated work adorns the Museum of the Capitol at Rome, where it was placed by Clement XI, and once formed part of the collection of Cardinal Albani. It is of Parian marble.

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The allegory of Cupid and Psyche, a beautiful symbol of the union of *Love with the Soul*, is one of the most ingenious imaginations of antiquity, and has given creation to the greatest number of monuments of art, among which this stands conspicuous for its beautiful simplicity and grace, more than the artistic excellence of its execution.

169. CERES.

The attributes given to this statue designate it as Ceres, but the hand that holds them is a modern restoration.

The original is the size of the cast, and executed in Parian marble. The head, although repaired, unquestionably belonged to the figure. It remained many years in the Villa Mattei, from whence it was transferred to the Vatican, whither it was again restored in 1815, after having been in the Museum of the Louvre.

170. BOY PLUCKING A THORN FROM HIS FOOT.

The time and place of the discovery of this antique bronze is a matter of doubt and uncertainty. It is supposed to represent a youthful victor of the course, as in the public games of the Greeks, it was usual for children to engage in the exercises of the race among themselves, and the victors sometimes received the honour of a statue.

In the original the eyes were enamelled, a method often adopted by the ancient sculptors, in their bronze busts and statues. Sometimes, even in marble, they placed eyes formed of precious stones, etc.

171. CUPID.—TORSO.

It has been thought that this antique fragment is part of a statue executed after the celebrated Cupid of Praxiteles. It was found at Centocelli, on the road from Rome to Palestrina. The original is in the Vatican.

173. VENUS OF MILO.

In the month of February, 1820, a Greek peasant, of Milo, while working in his field, near Castro, met with

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the vestiges of an ancient structure, and, finding a large nitch, partly destroyed, he continued his researches to the depth of seven or eight feet, and there found, broken in many pieces, the original of this cast—three hermes, and other fragments. Fortunately the remains of this noble statue have fallen into judicious hands, and have not suffered by restoration. The parts have only been joined together, and we have all and no more than time has spared to us. The head was never separated from the body, which is wonderfully preserved. Part of the plinth has evidently been restored in former times.

It would seem that the statue was not intended to be seen on all sides, from the manner in which the drapery is left unfinished behind, especially near the plinth.

An unfortunately lost portion of the plinth leaves but part of the name of the author, so that while savans are contending among themselves for opinions as to the rest of it, we are left in doubt and uncertainty. The received impression seems to be that it belongs to the School of Praxiteles, and presents a repetition of the Venus of Cos, by some artist of that school.

174. VENUS.—TORSO,
FROM THE ANTIQUE.

175. VENUS COMING FROM THE BATH.
FROM THE ANTIQUE.

176. GANYMEDE.
FROM THE ANTIQUE STATUE IN FLORENCE.

177. VENUS.
FROM THE ORIGINAL ANTIQUE, THE SIZE OF LIFE, IN THE MUSEUM OF NAPLES.

178. DRUNKEN FAUN,
FROM THE ANTIQUE.

179. LEGS OF THE BACCHUS OF THE VATICAN.

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